

EDITORIAL

Regular readers will be horrified to receive this duplicated issue in this format. We had wondered why a large proportion of our USA readers would seem to have deserted us, but a visit to our local post office today during the busy period caused your editor to gaze around the office reading all the notices, including one in small print announcing that there has been a dock strike along the eastern coast of USA causing serious delays to mail, and that the US post offices are not accepting sea mail for Europe. This was the first we had heard of the situation. Well that is not quite true, a phone call from Allen Koenigsberg mentioned a dock strike but your editor did not realise the seriousness of the situation for the Talking Machine Review. (As I type this on 26th. Nov. the strike seems to have been on for two months.)

This little duplicated magazine will be the quickest way possible to get something to the "stranded" US readers to let them know that the magazine is still in existence. Within, literally a few hours of completing the typing, it can be whizzed through the Editor's duplicating machine. at any hour of day or night, he being his own union boss!

It is a slim edition in order a) that it will not take so long to prepare, but, b) more important, it will go by air to every reader in USA irrespective of whether he has paid for sea or airmail subscription. We hope that everyone will find something of interest and that those not affected directly by the US strike will accept this issue in the charitable spirit of the Christmas season approaching.

To the "hard stuff"..... may we appeal to all whose subscriptions are due to pay up promptly for the non-arrival of subscriptions from an important sector is causing a little strain!

A visit to the printer a few hours ago found that the Guide to the EMI Collection is printed & collated. It was being packed ready for delivery to the firm which will put on the covers.

The exhibition at the Science Museum, South Kensington, London, will be open to the general public from 13th. December, to demonstrate progress in this Centenary Year of the Reproduction of Sound.

Exhibitions have been held all over the world. Our reader, Dean Nagasawa of Tokyo, whom we met in London recently, showed us a very interesting set of photographs some of which will be used to illustrate his promised article on the subject. The number of visitors who poured in to see the Exhibition was enormous, as he will no doubt disclose. Mr. Nagasawa has written a book in Japanese to introduce that country to old discs & cylinder "phonographs". All illustrations are very splendidly reproduced in colour. If, like me, you do not read Japanese, you will just enjoy looking at the pictures. The price appears to be 4,800 yen. Mr. Nagasawa's address is:-- 452-95, Youzaki, Kawanishi-Chou, Shiki-Gun, Nara 63602, Japan. (Enclose a postal reply coupon.)

Important

To all potential unauthorised duplicators

We are sometimes requested to print advertisements by persons offering for sale copies of 78 rpm records or cylinders upon tapes or discs. British copyright law and performers' protection legislation must be borne in mind in this connection including the following basic points:

- a) The music originally recorded remains in copyright for 50 years from the end of the calendar year in which the composer dies.
- b) Quite apart from such copyright in the music, the record company's copyright in the sound recording embodied in the record or cylinder remains in force as follows:-
 - (i) in the case of recordings made before 1st. June, 1957, for 50 years from the end of the calendar year in which the recording was made;
 - (ii) in the case of recordings made on or after 1st. June, 1957, (which includes a long-play or other re-issue of earlier-recorded items), for 50 years from the end of the calendar year in which the recording was first published.

It must be remembered in this connection that the copyrights in many sound recordings issued under old trade marks belong to modern record companies - e. g.: Edison Bell and most of Sterling cylinders are vested in Decca, and all those which fused into the Carl Lindström group belong to EMI; many American makes are now owned by CBS, MCA, or RCA, and so on.....

- c) Since 1925 there has been legislation protecting performers against reproducing their performances without their consent (or if deceased, the consent of the relative or descendant in whom such authority is vested).

Thus we shall review or accept advertisements of only those re-issues from 78rpm records or cylinders whose producers furnish us with evidence that the above points have been duly considered and any necessary consents obtained.

(In the above context, '78rpm record' is a general term including a recording revolving at any speed whatsoever.)

If a re-issue recording is submitted (or an advertisement thereof) from a country whose legislation differs from the above, we shall require evidence thereof.

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L O R D K E L V I N. In 1907, Lord Kelvin made a record for the Gramophone Company, the matrix of which was deposited in the British Museum, and is presumably still there. Mr. Chew of the Science Museum (Exhibition Road, London SW7 2DD) would be glad to hear from anyone who has a pressing of this record.

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Talking Machine Review volumes privately case bound in grey cloth (other colours by arrangement) hand sewn throughout. Case blocked on the spine with title & volume number. Slipcase 50 pence extra. The cost is £3.50 including return carriage.

Ian Cosens, Norland Hall, Sowerby Bridge, Halifax, West Yorkshire, HX6 3QY.

* * * * *

Re. Matthew Joseph Craen. He was my grandfather, who, during the 1920's & 30's played oboe for the Hastings Municipal Orchestra, Bournemouth Municipal Orchestra & the Bournemouth Symphony Orchestra. During this time he must have recorded with these orchestras, but the family appears not to have collected them. Now that he is dead I am trying to collect any information or recordings. Joseph Craen, 35, Oakwood Drive, Lordshill, Southampton

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Further information from Hilary Kay, Sotheby's Belgravia, 19, Motcomb Street, London SW1.

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REMINISCING

by GLADYS CHAPPELLE

It is always difficult to know where to start when one thinks and writes about the era of the 'Big Bands', but those who can cast their memories back to an American Close-harmony trio called 'The Boswell Sisters' may also recall their British counterpart the 'Carlyle Cousins' - spelt this way so as not to be confused with Elsie Carlisle, the well known vocaliste with the Ambrose Band. I joined the 'Cousins' in place of a third member who was unable to continue. The trio consisted of Lilian Taylor an excellent pianist and musician, Cecile Petrie the lead singer and myself - Gladys Chappelle, prior to this I had also been a member of a small group broadcasting under the name of May, June and Julie. My first solo broadcast was announced by dear Freddie Grisewood. I was terribly nervous but he put me at ease, and I managed to get through pretty well and was then asked if I could possibly sing another song to fill in for Layton and Johnstone the stars of the show who were late in arriving. I was saved however a second ordeal as they appeared in the nick of time.

Broadcasting in those days was always live and you were 'on the air' with no pre-recording. My voice had been trained to sing light opera and musical comedy so when I started to use a microphone it was a different technique altogether and a more relaxed style of approach, also singing in a much lower key - I suppose I was termed a crooner. Life with the Carlyle Cousins was pretty hectic. I was singing the counter harmonies which needed getting used to and I well remember struggling with "How deep is the ocean" in a cold and dreary rehearsal room in Brixton, but we had lots of fun in between. We did a number of overseas broadcasts which meant we had to be wide awake at three to four a. m. in the early hours with numerous cups of tea to help, incidentally I think the worst experience of all is listening to the first play-back after a recording session.

Many of the big cinemas in those days, had artistes appearing during the intervals which often meant three to four appearances in a day and I remember doing our radio show at - I think -

the Odeon in the Old Kent Road in London with Gillie Potter and young Graham Payn who was dressed in an Eton suit singing "Down in the Forest something stirred" in a beautiful choirboy voice. All this to an audience of tired Mums and early closing shop-keepers who were - to use an old pro. expression 'sitting on their hands', and then later on, in complete contrast, to a highly sophisticated audience at the Plaza Cinema, Piccadilly. The film "The Big Broadcast" was showing with Bing Crosby and the Boswell Sisters - we sang their numbers with a soundtrack of them singing behind us while we performed with tiny mikes attached to the lapels of our smart black jackets worn over white satin waistcoats.

Later on our engagements included joining the big bands, Jack Hylton's of course and one of the nicest band leaders of all Carroll Gibbons, but here I must stop for a while so perhaps like Henry Hall's "Here's to the next time", I will tell later of my experiences when singing and touring with Jack Payne's orchestra and his Radio Show and television.

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SOME NOTES on PATHE in SCANDINAVIA

by BJÖRN ENGLUND

Part 1. The Acoustic Era

Few Companies present as many problems for the record researcher as Pathe. Some discs and cylinders could be renumbered three or four times while on the other hand some catalogue numbers could be re-used years later for different artistes. Then there is the question of record sizes! The compilation of a Pathe label listing must thus be a very frustrating work. What follows are some details which may be of general interest which I have gathered while trying to complete lists of Scandinavian Pathe issues.

We can probably give 1901 as the year Pathe began its activities in Scandinavia. On 17th June of that year the Dansk Fonograf Magasin was founded in Copenhagen as the local Pathe representative. The owner was A. W. Swendsen who had made cylinder recordings since the 1890's but it is not known whether he had any connections with Pathe in those early years. The 1901 issues were yellow wax cylinders in the 800 series. Later this same series was used for black moulded cylinders. The oldest catalogue I have found is No.10 for the year 1907 with a preface dated November, 1906. This states that all cylinders numbered 1 - 999 are "original Danish recordings". I have no idea who represented Pathe in Norway in the early years, but I have found a Norwegian catalogue printed in Paris and dated March, 1906. This lists vocal cylinders numbered 34000-34079 and instrumental cylinders numbered 34300 - 34334. Probably in 1907, the Oslo (then known as Kristiana) music dealer William Johnsen (1874 - 1950), who later changed his name to William Farre, took over the local representation and began issuing etched discs in the 17000 series. To the best of my knowledge there was no local Swedish representation until 1911 when the Svenska Musikaffären in Stockholm became the Swedish Pathe agent. Oddly, the Swedish and Norwegian recordings were in the same matrix series as the following table will show:

1907? - 1912	1912 - 1919	
17000 - 17199	90000 - 90199	accordion
17200 - 17399	90200 - 90399	vocal
17400 -	90400 -	speech
17500 - 17599	90500 - 90599	vocal (after 90599 the "vocal blocks" were filled, explaining why a few later vocal recordings were numbered in the 90900's)
17600 - 17799	90600 - 90799	humorous vocal
17800 - 17879	90700 -	instrumental
17900 -	90900 -90979	orchestral

These etched, centre-start discs were issued in four different sizes with the following prefixes:
 S 17 cm sold at 1 Kr. each K 24 cm. sold at 2 Kr. each M 23 cm sold at 3 Kr. each
 L 35 cm sold at 6 Kr. each.

Pathe also continued issuing cylinders. The Danish branch was the only one to release any of the Swedish and Norwegian recordings as cylinders with the original disc numbers (in the 17000's) As mentioned above, the Danish recordings were numbered in the 1 - 999 block according to the catalogues, but in 1912 they reached beyond this figure and the catalogue numbers had always had a 100 prefix, thus the series actually started at 1000001. The last Danish cylinder supplement found was published as late as 1918 and the highest number listed was 101055. Higher numbers were issued as discs only. The last Swedish cylinder supplement was dated January, 1915, and included the three Caruso titles given the numbers in a 4000 series (they were also listed in the Danish supplements up to 1917.)

Late in 1915 William Farre took over the Svenska musikaffären in Stockholm (address Birger Jarlsgatan 1) and immediately opened a branch at Drottninggatan 16 (which also housed the recording studio). He soon opened further branches in Gothenburg and Västerås and a few years later built a factory in the Stockholm suburb of Sundbyberg where he manufactured musical instruments and "Pathefon" cabinets. Also in 1915 he took over the Dansih branch. He also claimed to be the Scandinavian representative for Edison (which latter may have been mainly for dictaphone equipment).

Farre began intensive advertising campaigns extolling the virtues of the "no-needle" (fixed sapphire) discs. For a few years he was quite successful, partly because Pathe discs cost less yet they contained as much playing time as the lateral discs. It was claimed that thousands of "Gramophone" owners had changed to "Pathéfons". Many first rate opera singers recorded for Pathe during these years including Joseph Hislop. However, Farre must either have had very old-fashioned ideas on how to make records or else he was too greedy to "waste" money on musicians for every single vocal recording was accompanied by piano only! This was at a time when rival companies had changed to orchestral accompaniments a decade earlier!

A year or two after the take-over there were further changes: the edge-start paper label discs were introduced and several older discs were re-cut. Beginning with the January, 1920, supplement the discs were also for the first time given catalogue numbers independent from the matrix numbers. They were now issued in two sizes only: 27 cm (the most common) and 29 cm.

Each country was given its own catalogue series with a letter prefix indicating country of origin as the following table shows:-

Denmark	Sweden	Norway	* In December, 1920 the entire Swedish catalogue was re-numbered thus:-		
D 1000	S 3000	N 5000 accordion	* 27 cm	29 cm	
D 1200	S 3200	N 5200 vocal	* H 1000	R 11000	vocal
D 1400	S 3400	N 5400 speech	* H 4000	R 14000	concerted
D 1500	S 3500	N 5500 Concerted	* H 5000		speech
D 1600	S 3600	N 5600 humorous vocal	* H 6000		orchestral
D 1900	S 3900	N 5900 orchestral	* H 7000	instrumental	instrumental
			* H 8000		humorous vocal
			* H 9000	accordion	accordion

In December, 1922, the Swedish catalogue was re-numbered yet once more:- (all were 27 cm)

H 11400	vocal	H 20000	instrumental	H 20400	vocal	H 214000	vocal
H 22000	orchestral	H 24000	concerted	H 26000	orchestral	H 271000	instrumental
H 28000	vocal	H 28400	vocal	H 29000	instrumental		

Pathe continued issuing vertical discs as late as 1926 (these latter being of French & USA origin), but already in 1921 had begun issuing lateral records on the Actuelle label. Incidentally these were pressed in England whereas all vertically-cut discs had been pressed in France. The

last recordings in Sweden were made in 1919 and the last Danish may have been made in 1923. Farre gave up the Pathé businesses soon after and the label ceased to exist in Denmark and Norway. In Sweden it had a brief revival between 1928 and 1930, but this will be dealt with in the second part of this article. (The illustrations will appear in a later issue)

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T H O M A S C H A L M E R S by R A Y M O N D W I L E

Part 3 - His Zonophone (USA) recordings

1192	Evening Star, from Tannhäuser (Wagner)	reissued as 5442B	released Jan.1909
5171 A	Good - bye (F. Paolo Tosti) mx. 8967		Feb.1909
B	Even bravest heart may swell, from Faust (Gounod) mx.8963		"
5465 A	The harp that once thro' Tara's Halls (Irish Air, words Thomas Moore)		Apr.1909
B	Last night (Halfdan Kjerulf)		"
5487 A	The palms (Jean Baptiste Faure)		Jun.1909
B	One sweet solemn thought (Phoebe Carey - R. S. Ambrose)		"
5498 A	When love is gone (Chas. B. Hawley)		Jul.1909
B	Within your eyes, love (Paul Lincke)		"
5522 A	Because (Ed. Teschemacher - Guy d'Hardelot) mx. 9324		Sep.1909
B	Believe me, if all those endearing young charms (Irish air, words by Thomas Moore) mx 9259		"
5564 A	Nazareth (Gounod)		Dec.1909
B	Cantique de Noël (Christmas Song) (Adolphe Adam)		"
5604 A	Toreador Song, from Carmen (Bizet) mx. 9220		Mar.1910
B	Porter's Song, from Martha (Flotow) mx. 9536		"
5625 A	To err is human, to forgive is divine mx.9542		May -Jun.1910
B	The Holy City (Fred. Ed. Weatherly - Stephen Adams) mx. 9525		"
5626 A	It was not so to be (Young Warner's parting song), from the Trumpeter of Sackingen (Nessler)		"
B	Venetian Song (F. P. Tosti)		"
5693 A	A dream (Chas. B. Cory - J. C. Bartlett)		Mar.1911
B	REVERSE BY ALICE C. STEVENSON		
4043 A	Prologue from Pagliacci (Leoncavallo) (12-inch record)	probably	Mar.1909
B	REVERSE BY METROPOLITAN TRIO		"

The following double-sided records were pressed single-side for issue by Sears Roebuck as "Oxford" discs, the catalogue numbers containing four digits plus aA or B suffix:-

5171 5442 5465 5487 5564

Part 4 - His Decca (USA) recordings

"The Death of a Salesman" by Arthur Miller

Thomas Chalmers as Uncle Ben	Arthur Kennedy as Biff	Mildred Dunnock as Linda
Howard Smith as Charley	Cameron Mitchell as Happy	Alan Hewitt as Howard Wagner
Don Keefer as Bernard	Tom Pedi as Stanley	Winifred Cushing as The Woman
Constance Ford as Miss Forsythe	Hope Cameron as Lotta	Ann Driscoll as Jenny

Issued as 78rpm Decca Set DAU 774 (12-inch) 20000 - 20007

33rpm set Decca DX 102 DL9006 (Side 1 MG1758), (Side 4 MG1761)

DL9007 (Side 2 MG1759), (Side 3 MG1760)

* * * * *

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MINSTRELS, MINSTREL SHOWS & EARLY RECORDINGS by FRANK ANDREWS

It is a fact of history within the British entertainments industries, that just at the time when the talking machine and sound recordings were becoming free of the restraining Letters Patent of the Bells & Tainter, E. Berliner, and T. A. Edison, (i.e. between the years 1900 & 1902 inclusive) that the seventy years run of 'Minstrels' entertainment came to its end as a major attraction for the general public. Although it is true that the two monopolising recording companies, the Edison Bell Consolidated Phonograph Co., Ltd. and the Gramophone Company, Limited, had recorded some of the individuals who had been, or were still, members of Minstrel Troupes and had also recorded small vocal ensembles singing the type of songs and ballads which were commonly to be heard in a Minstrel Show, as with opera, no recording company at that time committed a Minstrel Show to wax in extenso, in however an abridged form, and the only ideas one can conceive of what a Minstrel Show was really like as a satisfying musical entertainment are to be based upon the inadequate "mock" minstrel shows issued only in single or double-sided form on disc records, some time after Minstrel Shows had demised, or from two-minute cylinder recordings.

With the failure of the Minstrel Shows as a major attraction at the beginning of the Century, the extant recording companies and the newer companies which were to proliferate within the next fifteen years were thereby denied the possibility of recording any minstrel troupe in such a manner as would have given a fair reflection of what a Minstrel Show was all about. The only comparative type of show left open to the recording experts were "Concert Parties" and "Follies" form of entertainment, and very little was done to record those! One knows of Pellissier's "Follies" on Odeon Records, Mr. Harry Joseph's Littlehampton "Pierrots" on Gramavox, and the "Co-Optimists on H.M.V. (reissued on World Records), and although open to correction, that would appear to be all!

There must have been a large section of the minstrel-loving public ready to have nostalgic memories awakened and satisfied at the time when the talking machine industry gained its freedom in 1900 to 1902. This public, which for over half a century had attended the major Minstrel Shows in London and the larger provincial cities or had seen some of the celebrated touring companies which travelled the whole of the Kingdom, were potentially "ripe" for recordings of a minstrel nature.

Thus it came about that each recording company began its own "in-house" minstrel troupe, often engaging artistes already well-known in minstrel shows, or well-known as recording artistes with reasonable voices, and recording "potted" versions of a minstrel show lasting two to four minutes depending on the type and size of record employed for the purpose. This kind of recording continued to be issued, spasmodically, right into the era of electrically recorded discs and cylinders, receiving a boost by the formation of the "Kentucky Minstrels", a long-running show broadcast by the B.B.C. produced in co-operation with Harry S. Pepper, whose father was a well-known minstrel, banjoist and "Concert Party" organiser - "The White Coons" being one of his successful ventures.

It should be remembered that there were many potential record purchasers about in the 1920's and 1930's who would have memories of minstrel shows seen in their youth and electrical recording now enabled the choral and glee numbers to be re-created more realistically than the former acoustic method, which was never able to record and reproduce large vocal forces with any great degree of satisfaction.

THE BEGINNINGS OF MINSTREL SHOWS

So who were the minstrels? What was a Minstrel Show? How did they arrive on the scene?

Like the Music Hall, Minstrelsy had a number of forms of entertainment on which it drew before becoming the formalised entertainment that distinguished it from other types of show. In an indebted to the 1927 publication "Minstrel Memories" by Harry Reynolds, himself a Minstrel Troupe manager and recording artiste.

Naming the first minstrel (in the modern sense), Reynolds quotes a copy of the "Atlantic Monthly"

published in 1867, which remarked upon the appearance of T. D. Rice, who in the autumn of 1831, in Pittsburgh, USA, appeared at that town's old wooden theatre "blacked-up" by means of burnt cork, to appear as a negro entertainer and sang the song "Jump Jim Crow", which he had previously heard sung that same year while in Cincinnati where he had been following his profession of actor and singer.

For his performance in Pittsburgh, Rice had borrowed the dilapidated clothing of a genuine negro and began a celebrated career as a "negro" minstrel, who sang, danced and acted as a comedian. His song was a great success and was sung every night for the whole season with other songs following. Rice remained at Pittsburgh for two years before touring to such places as Philadelphia, Boston and New York, after which he came to England where he usually appeared with drama groups, only once appearing with a minstrel troupe after that phenomena had arrived here.

He first appeared at 'The Surrey Theatre' on 9th. July, 1836, where he introduced his "Jump Jim Crow", the song immediately becoming the "rage" of London, - all of this long before the telephone and the different talking machines had been invented. He visited England again in 1838 and in 1843, but died a poor man, in his native New York City in 1860, by which time minstrel troupes, and "minstrel turns" at the Music Halls were well established.

Reynolds claims that 12½ years after T. D. Rice performed his version of "Jump Jim Crow" as a black-faced minstrel, the first Minstrel Troupe was formed, giving its first performance in New York City in February, 1843, the troupe consisting of four members, Messrs. Emmett, Brewer, Pelham and Whitlock. (Incidentally, I like to think that Frederick Gabriel Penna, who later became known as "Billy Whitlock" or "W. W. Whitlock", took these 'professional' names from the American minstrel, for Penna's first important engagement was in the Mohawk Minstrels - long before he became a recording celebrity and recording engineer.)

The American Whitlock claimed the idea of a minstrel troupe was his own. Instrumentally the four played violin, banjo, bone castanets and tambourine, all "blacked-up" to appear as if they were negroes. They gave their show at the Branch Saloon on the Bowery, and at Bartlett's Billiards Room, as "The Virginia Minstrels".

For a "Benefit Night" for Pelham, they went on stage at the Chatham Theatre, New York, later appearing at the Bowery Amphitheatre as an "Ethiopian Band". They then moved on to Boston, and after playing there for several weeks, they came to England, opening at the Concert Rooms, Concert Street, Liverpool, on 21st. May, 1843. So, one would have to have reached the age of seventy years or so in 1903 if one wished to claim that he had heard the pioneer minstrel troupe as a boy in the 1840's.

After appearing in Manchester, the "Virginia Minstrels" opened at The Adelphi, London, on 9th. June, 1843, where a "Magic and Mystery Show" was the main attraction. Engaged at £100 per week, the Virginia Minstrels, dressed in "plantation clothes", sang, danced and played their way to success throughout the whole season of the main show, and then disbanded.

Emmett, the violinist, later gained fame as the composer of "I wish I was in Dixie", written in 1859 when he was a member of Don Bryan's Minstrels in New York, by which time the Minstrel Troupes had developed their own unique form of stage presentation.

"The Congo Melodists" was the first troupe to be comprised of Englishmen. They later changed the name to "Buckley's Serenaders". They were formed in America in 1843 (after the "Virginia Minstrels") by James Buckley and his three sons who had gone to the USA in 1839. They claimed to be the first troupe to include operatic numbers in its show. They visited England in 1846, then returned to America just after the Californian gold-rush had started

and toured the goldfields, charging three dollars per head for their black-up minstrel show performed in tents.

In 1856 they built their own Minstrel Hall on Broadway, New York, becoming one of the foremost entertainments in the City. The company was now augmented by many of the well-known minstrels of the day, and operatic burlesques, written by Silas S. Steele, ran for quite long periods. The Buckleys themselves were, actors musicians, mimics, singers dancers, banjoists, comedians and adept with the bone castanets. G. S. Buckley had one "spot" where he played twelve different instruments, several at the same time during the "turn".

The show came to England in 1860, when the troupe consisted of twelve members. Opening in Liverpool, they came to the St. James's (minstrel) Hall, Piccadilly, London, in October where they played for a few months. Julia Gould, an American Prima Donna, was engaged for the Opera Burlesque part of the show, for which she "blackened-up".

Some other early troupes were:-

1846 "The Ethiopian Serenaders". American group, five members, dressed in the height of fashion were considered an 'outstanding company' in London.

1846 "The Christy Minstrels". First performed at Polmer's Opera House in New York in April. Rose to fame in 1847 opening at the Mechanics Hall, New York, the show running for seven consecutive years. Founded by Edwin P. Christy. He retired from the company, was emotionally affected by the Civil War and committed suicide. The company disbanded soon after his retirement. E. P. Christy was noted as a ballad singer, especially of Stephen C. Foster's well-known songs.

J. W. Raynor and Earl Pierce formed a new troupe, using many of the former Christy Minstrel members. As Raynor & Pierce's Christy Minstrels they opened in London at the St. James's Theatre on 3rd. August, 1857, bringing their own Musical Director with them, Mr. Anthony Nish, a violinist. The first "Tyrolean Warbler" (yodelling) to be heard in a Minstrel Show was a member of this troupe, Tom Christian. They appeared at "The Surrey Theatre" and went on to the "Polygraphic Hall", King William Street, where they performed for ten months. "Nellie Gray" by Balfe was a "big hit" sung by Raynor who was a basso.

In 1859 they transferred to the St. James's Hall where they performed for another four months. A second provincial tour followed, then another period at the Polygraphic Hall, ending in August, 1860, after which the company was disbanded. This troupe brought the phrase "Christy Minstrels" into the language to mean any black-face minstrel show.

1859 Campbell's Minstrels from New York opened in London at "The Surrey", going on to the St. James's (minstrel) Hall. The acting manager was Frederick Burgess, later to be part-proprietor of Moore & Burgess's Minstrels. E. W. Mackney, the first "Burnt Cork" single act of the Music Halls to gain real fame, was engaged by Campbell's minstrels which then numbered sixteen members. E. Pierce died, leaving Raynor sole proprietor. George Washington "Pony" Moore joined the Company in 1859.

When Raynor disbanded his Christy Minstrels in August, 1860, four new companies were formed in England, all calling themselves the "original" Christy Minstrels on the strength that one or two former members were in the new companies.

Nish, the former Musical Director, headed one troupe, "Pony" Moore joined another "Christy" minstrel troupe which had been formed in Dublin, Ireland, and which opened at Chester, in England, in November, 1864, coming to London at the Standard Theatre, Shoreditch, in 1865, where they stayed for three months. They then moved on to the small St. James's Hall, Piccadilly, where they employed the Dioramic Scenery, painted by Messrs W & H. Hamilton - the first of the "panoramic" shows.

This new "Christy" Minstrel Show had now begun its run of 35 years. The troupe, at first comprised twelve members. The St. James's Hall, holding 500 people was altered to hold 900. The acting Manager was Frederick Burgess. By 1868 the troupe numbered thirty-one, which included a male voice choir of eighteen voices.

By 1874 the troupe's own orchestra was formed out of front rank musicians drawn from the Italian Grand Opera company and the Philharmonic Orchestra. Gustave Chaudoir, a flautist, later became the Musical Director of the company, and later directed "mock-up" recordings of minstrel shows for the Gramophone & Typewriter, Ltd. Another fine instrumentalist was William Lacey, cornet.

THE MOORE & BURGESS MINSTRELS

As members of the syndicate who ran the "Christy Minstrel" troupe died off, or retired, there came the day in 1870's when only "Pony" Moore and Frederick Burgess remained, and although Moore had persuaded nearly all of the original Raynor and Pierce minstrels to join the company, it was decided to dispense with the name "Christy" and the troupe became "Moore and Burgess's Minstrels". At this period there were other troupes still using the name "Christy" but performing less than first-rate material.

In 1880 the San Francisco Minstrels visited London, bringing with them E. M. Hall, who was then adjudged to be the finest player of the banjo ever heard in England, which caused a revival in the instrument.

THE MINSTREL SHOWS BECOME LARGER

At "Her Majesty's Theatre" in July, 1880, there opened Haverley's Mastodon Minstrel Show from New York, a troupe consisting of forty performers who all appeared en bloc, at various times during the performance. The show went on tour to return to London with "Corner Men" increased from two to eight and with four "Bones".

Moore and Burgess's Minstrels at this time now began to advertise that they consisted of 75 performers, all of whom appeared on stage together during the performance. The difference between the American company and Moore and Burgess's was that the former was biased towards novelty and comedy in the show, whereas the London company inclined towards the musical side. Moore had a Boys' Choir and a Male-voice Choir of twenty voices each, and a twenty piece orchestra on the stage. The rest of the troupe were "corner men" comedians, instrumentalists soloists, dancers, & etc.

Haverley's Mastodon Minstrels returned to America in 1881, but left behind one Eugene Ruhlmann, who as Eugene Stratton became a member of the Moore and Burgess company and later a famous Music Hall star in his own right.

Artists from other disciplines often made guest-appearances with the minstrels, "blackening up" for the occasion. From the opera Moore & Burgess engaged at various times, Herr Vaupel, baritone of the Berlin Opera; Herr Rudolph, Hungarian basso-profundo; Signor Bendetto, a male soprano, and a Signor Germanio.

Stratton, with Moore & Burgess, bought Sam Raeburn's song "The Whistling Coon", which he sang for four consecutive years without a break. Then in August, 1892, just before the founding of the Edison Bell Phonograph Corporation, Ltd. Stratton began his career on the Halls as a white-faced comedian, but was not a success until he again "blackened-up". It is for the songs written for him by Leslie Stuart that he is chiefly remembered today, several of which he recorded for the Gramophone Company.

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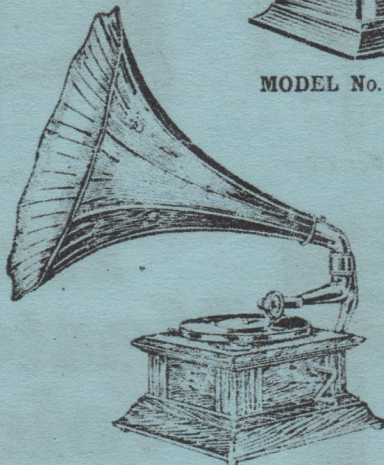
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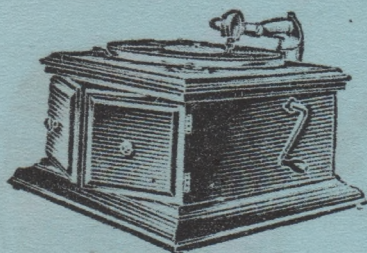
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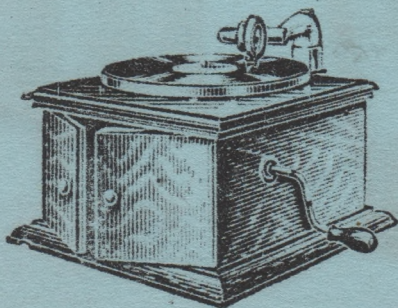
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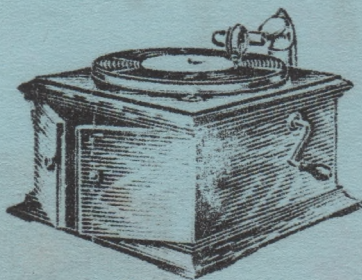
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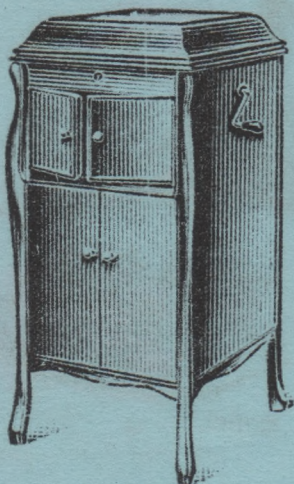


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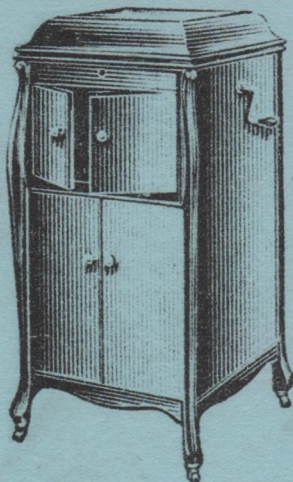


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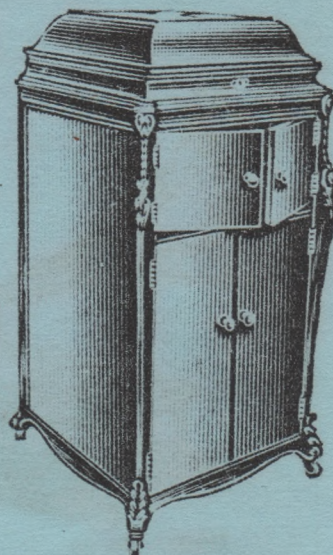
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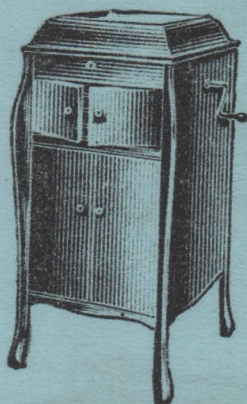


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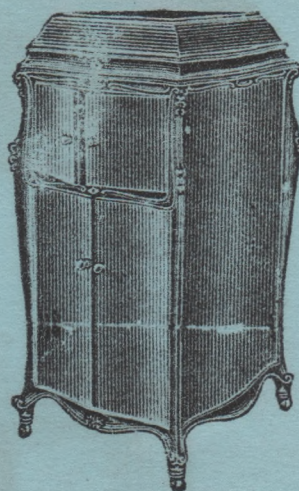


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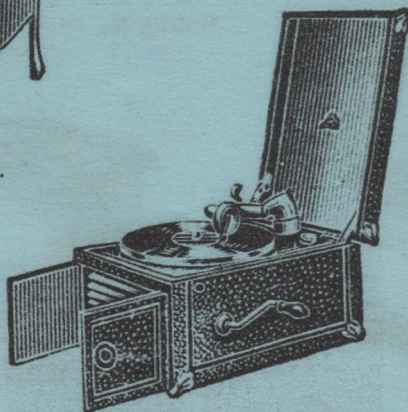
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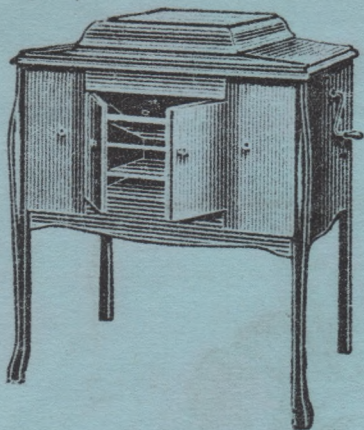
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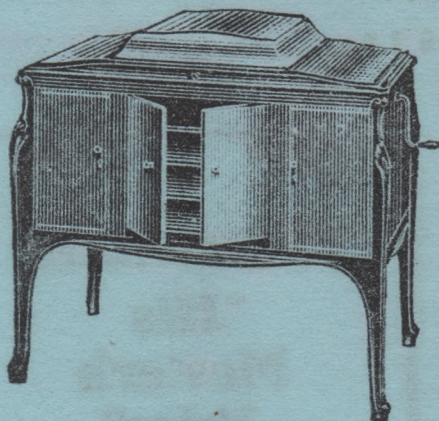
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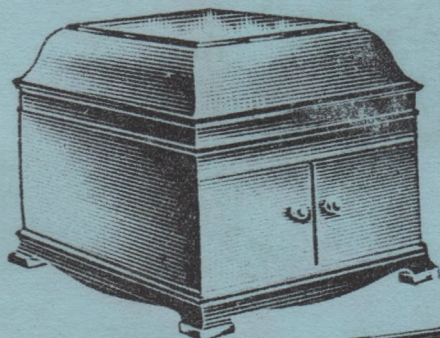
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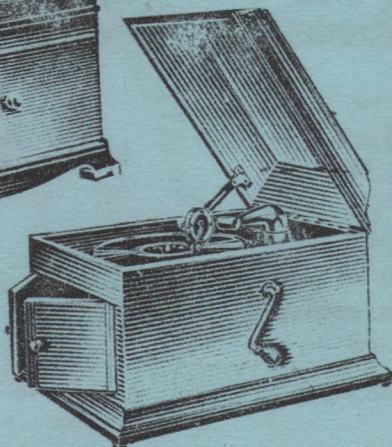
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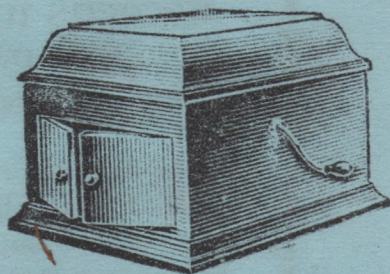
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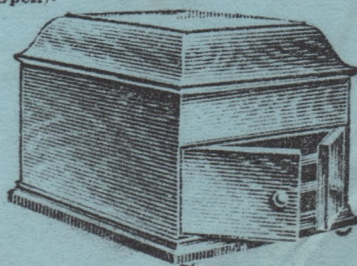
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MINSTRELS WHO RECORDED

Another who recorded for the same Company was J. V. Morton, an early member of the Moore and Burgess Minstrels, he rejoined the troupe in 1894. An American act on the Music Halls known as Moore & Collins broke up and Moore joined Moore and Burgess, but as "Pony" Moore and his son G. W. Moore were both active members of the show, the newcomer changed his name to Tom Birchmore, and he too later recorded for the Gramophone Company and Jumbo Records. Birchmore gave his last live performance in Bournemouth in 1926.

Gustave Chaudoir, the flautist, whom I have mentioned as recording for G & T, was a product of the Belgian Conservatoire, and appeared as a soloist with Gilmore's Band and at Augustus Mann's concerts at the Crystal Palace, London. Isodore de Laura was a song-writer for the company and Lieut. Dan Godfrey wrote the dance numbers at this period in their history.

Wilson Hallett joined the minstrels in the 1890's, went on to become a solo act on the Music Halls and recorded for many companies. He was a brother of George Hallett, a founder of the Premier Manufacturing Company which introduced Clarion cylinders and discs.

H. Chance Newton, a one-time Editor of the weekly paper "Tit-Bits", and who recorded on Regal, wrote the lyrics to a Moore & Burgess burlesque drama, with music by Chaudoir.

MINSTRELS

The Mohawk Minstrels originated with two employees of Messrs. Chappell & Company, pianoforte manufacturers and music publishers.

The two employees were James and William Francis who organised a semi-professional troupe of minstrels in 1867 on the strength of the success which the "Moore and Crocker's" Christy Minstrels were enjoying at the St. James's Hall. The Mohawk Minstrels toured around the London area enabling the founders to continue in their employment with Chappell's until the increasing success of their show enabled them to make it their profession.

The Mohawk Minstrels found a permanent home in the Berners Hall in Islington, London. Two more partners now joined the Francis brothers and they opened at their hall in October, 1873, it having a seating capacity of just under one thousand. There were two evening performances at 8 to 10.30 pm.

Another company on the scene was the "Manhattan Minstrels" managed by Harry Hunter who wrote its original songs. He proved to be a "giant" in minstrelsy, his songs being so successful that he published them and sold them to the public. The Francis brothers sought his services and he joined the team as a "bones" and corner-man in 1874. Then, within a year, due to his successful output of songs and burlesques, he was made a partner in the show. It was the opinion of many that it was due to Hunter that the Mohawk Minstrels enjoyed such a long and successful existence. Hunter later took on the role of the Interlocutor of the show.

The Mohawks moved into the nearby Agricultural Hall by 1876, but then moved again to a new abode, the St. Mary's Hall, which held upwards of 3,000 people. They were an enormous success, and it was in the next year that the Francis brothers became music publishers in association with Mr. David Day. Harry Hunter was invited to join them a little later on, thus establishing & originating the name "Francis, Day & Hunter" seen on many records up to the present time as owners of the publishing rights of the music pressed upon them.

MOHAWK . MINSTRELS ON RECORD

The Great Little Thomas, who made records for the Favorite Record Company both under his own name and as part of the Favorite Minstrels (10 sides) joined the Mohawks in 1879. As a boy he sang

solo "God Save the Queen" at the opening of the International Exhibition in Hyde Park, London in 1851, where the new Crystal Palace had been constructed.

Others who were members of the Mohawks and recorded were Johnny Danvers, reckoned by many to have been the greatest minstrel comedian in Britain, George d'Albert, Donald Keir, basso, Celian Kottaun (on Favorite Records) who at one period was Mohawks musical director, and recorded as a solo cornetist. His predecessor had been Warwick Williams, whose musical arrangements were often used for recording purposes. Tom Campbell, considered to have been among the finest baritones appearing as a minstrel, was a Mohawk. Was it he who recorded for Lambert Indestructible and other cylinders?

When the Moore and Burgess Minstrels failed in 1900, the Mohawk Minstrels took over the lease of the St. James's Hall, and combining some of the 'residents' with them, re-named the troupe the Mohawk, Moore and Burgess Minstrels and as such continued until their last performance in April, 1904.

Associated with the company in those days were later recording artistes Billy Whitlock and Baker E. Belfhor, in addition to those already mentioned.

OTHER MINSTREL SHOWS

Baker E. Belfhor was the son-in-law of another minstrel troupe manager, Mr. Sam Hague, an Englishman who had emigrated to the USA and formed his first band of minstrels from freed slaves, calling them the "Georgia Minstrels", which he brought to Britain in 1866. They opened in Liverpool where Hague enlarged his company with "blackened-up" white performers and by gradual 'change over' it became all white and as such the company ran for eighteen years at the St. James's Hall, Liverpool.

Hague formed a second touring company comprising sixty members and took another troupe over to USA known as British Operatic Minstrels. Baker E. Belfhor joined one of his companies in the 1880's, first "treading the boards" in the Elephant & Castle district of London. Belfhor had cathedral choir training.

Minstrels from the Livermore Brothers "Court Minstrels", founded c.1860, were George Mozart the comedian, who was also a member of its orchestra, and Archie Campbell, bass-baritone. This company was unique at one time in that it had a lady as its "Mr. Interlocutor". She was Ada Livermore, sister of the Brothers, who later left the company to marry Ernest Sheldon. Their son was Horace Sheldon who became the conductor of the orchestra at the London Palladium. The Court Minstrels toured Britain for over thirty years.

A juvenile troupe known as Montague Roby's Midget Minstrels, had, for a time as a member, Miss Louie Freear, who later became famous in Musical Comedy and Music Hall, recording for the Gramophone Company. Louie's four brothers were at various times members of the Moore and Burgess Minstrels.

HARRY REYNOLDS MINSTRELS

This was the last troupe to furnish artistes for the recording companies. Reynolds' troupe was formed in 1892. Reynolds himself recorded for Pathé discs as a singer, and Billy Whitlock joined his troupe before the demise of the Mohawk, Burgess & Moore Minstrels.

In 1899 a boy of 6½ years joined the show, known as Boy Perry, who was keen to known as "The Youngest Minstrel in the World", and within a week asked to be a "corner man". With a tambourine he was placed on stage next to the principal tambourinist of the Reynolds Minstrels.

This young artiste was later to make recordings as a member of "The Co-optimists", London's successful Concert Party under the name of Laddie Cliff.

George Elliott joined Reynolds' Minstrels at the age of seventeen while they were appearing at Colwyn Bay, Wales. He was successful as an artiste both on the Music Halls and with the Minstrels which he left and rejoined twice. He made many recordings, right into the electrical recording period, by which time he was well-established for many years as "G. H. Elliott - The Chocolate Coloured Coon."

Dick Tubb, the comedian and revue artiste became a Harry Reynolds' Minstrel in 1906, and Bert Errol, who also recorded, was a minstrel for about a year, having joined the show in Birmingham. Jack Waller, later an impressario, joined as a violinist and became the leader of the orchestra for a while. Others who recorded and were with Reynolds for a time were the Great Little Thomas, George H. Fox, Sam Atherton and Jimmy James.

Not having seen every record catalogue, nor knowing every minstrel that ever was, I do not claim to have mentioned every record made by a minstrel. Others known to have "black-up" on occasions were Dan Leno, Herbert Campbell and Tom E. Finglass (on Pathé discs) who was a minstrel, probably of the "Prince of Wales Minstrels".

MINSTREL SHOWS OF THE RECORDING COMPANIES

Once it became formalised after its early beginnings, the minstrel show was usually presented in two parts, the second half being known as the "Olio" or "The Grand Olio of Varieties" and, as implied, a variety of speciality and novel acts went to make it up, and could include a burlesqued opera or melodrama.¹ The first part of the programme consisted of music, instrumental and vocal, both solo and in combination, with patter, stump speeches, monologues, and jokes, all carried forward under the control of Mr. Interlocutor, with the whole troupe seated on the stage.

It was this formal minstrel presentation which the recording companies attempted to re-capture with their "mock-up" studio performances.

Taking disc companies first, we have on Berliner & the variously named Gramophone Companies' records The Imperial Minstrels, and Messrs Parkham & Terrel whose Minstrel Shows 1 to 3 were based on a formal minstrel show. These were all from American matrices and I do not know if any of the artistes were real minstrels. The London recordings of "The Christy Minstrels" had at least seven sides, "each an entertainment in itself".

In the Columbia Catalogue for 1904 there were fifteen titles, "each record embracing an introduction by an orchestra, new jokes and witty sayings interspersed with laughter and applause, the record ends with a song performed by a soloist, a chorus and orchestra." These were issued originally as Climax Records. There were sixteen cylinders as well, many of the titles being the same as the discs.

Columbia had a more ambitious set of minstrel records which the company was pleased to describe as "a complete Minstrel performance". Comprising twelve records, "An Evening with the Minstrels" could be purchased as a set or each record separately, each being its own entity. These too originated as Climax Records. Among the artistes included were J. W. Myers, George Graham, George W. Gaskin and Len Spencer. The last three discs of the series were described as the "Olio" part of the "evening" and consisted of a trumpet solo with variations by Alfred Bode, humorous monologues by George Graham and a banjo solo by Vess L. Ossman. These were of American origin and had their cylinder equivalents. I do not know if any of the artiste had ever been real minstrels.

On Beka Records could be bought The Royal Cowes Minstrels (4 sides) and the Tivoli Minstrels

(also on 4 sides) but I have not heard them to be able to describe their content. G. H. Elliott was also on Beka Records.

On Favorite Records were the Favorite Minstrels (10 sides) who presented a minstrel show the Great Little Thomas and Billy Whitlock as part of the proceedings. Some of these sides, or perhaps all, were also available on Ariel Grand Records in the 400 - 900 series. Both The Great Little Thomas and G. H. Elliott had records on Favorite.

Neophone Records seem only to have individual records by Wilson Hallett and Billy Whitlock. Nicole Records, similarly had no "mock-up" shows but did sell records by Baker E. Belpor, Wilson Hallett, John Morton and Billy Whitlock.

When controlled by Sterling & Hunting, Ltd. for British issues, Odeon Records issued a series of double-sided discs by their "Black Diamonds Minstrels" in which Russell Hunting himself participated with the Tally Ho! Trio (Erne Chester, Eric Farr and William Doust). Six sides were issued and the "company" were also recorded on Sterling cylinders.

Jumbo Records organised "The Coontown Minstrels" and these too included the Tally Ho! Trio and Tom Birchmore as "Corner Man". Six sides were issued in 1909 numbered one to six, but by November, 1911 these were deleted from the catalogue and replaced by another six sides again given side numbers one to six. Tom Birchmore had another four sides on Jumbo as a solo act, as did Billy Whitlock and George d'Albert. The Coontown Minstrels and Tom Birchmore were also on Ariel Grand Records in the 1500 - 2150 series.

On Edison Bell Discs there were at least four sides by the "Manhattan Minstrels" a studio group whose composition remains unknown. One side was later re-issued on Velvet Face.

On Scala Records, the Scala Minstrel Troupe performed their sketches in an imaginary town named "Darktown". Six sides were issued, one of them designated "The Darktown Minstrel Show". George d'Albert, Billy Whitlock, Jack Charman (of Moore & Burgess Minstrels) were to be heard on Scala Records.

The Star Records of Hawthorne & Sheble, imported from USA, advertised the "Rambler Minstrels", issued in 1907, Billy Murray being the soloist on the 10-inch disc.

Imperial Disc Records of Leeds Y Catlin presented the British record buyers with their "Minstrels" Nos. 1, 2, & 3. Billy Murray was the soloist on Nos. 1 & 3 while Arthur Collins was the soloist on the other disc. I do not know if these gentlemen had been genuine minstrels.

On later Columbia Records, the "Rambler Minstrels" and the "Peerless Minstrels", recorded in USA, became available. Those issued on the Rena Double Face Records went under the name of "The Fireside Minstrels". The 12-inch recordings of the latter remained available on Columbia records for about twenty years.

As well as the Christy Minstrels records conducted by G. Chaudoir on Zonophone Records, which I have mentioned, the Gramophone Company included on its various labels individuals such as G. H. Elliott, George Mozart, Eugene Stratton, Wilson Hallett.

The short lived Zon-O-Phone Records had individual records of minstrel artistes John Morton, Baker E. Belpor, and Billy Richardson (who was still appearing at the St. James's Hall at the time of recording).

There may have been other recordings of minstrels on makes of records whose catalogues I have yet to see. Possibly numerous of the banjo soloists recorded before 1914 were either minstrels or made guest appearances with minstrel troupes.

Mention must be made of the electrical recordings of Minstrel Shows on 'His Master's

Voice'. One of 1929 (from Victor Records matrices) included Frank Crumit in a solo. Another of 1937 included Harry S. Pepper (son of Will C. Pepper) and C. Dennier Warren as the principal comedians, and the 1931 "English Minstrels" had Alexander & Mose.

The Kentucky Minstrels recorded in the late 1930's onwards and were available on both ten-inch and twelve-records. With them EMI Ltd. was taking advantage of the popularity of the highly successful broadcasts by the BBC of a series of simulated minstrel shows, named the "Kentucky Minstrels", organised by C. Dennier Warren, Harry S. Pepper and Doris Arnold. The recordings on HMV comprised the choral arrangements by Miss Arnold and was of singing of a very high order, as no doubt was the singing of the Victorian Minstrel choirs. But these HMV records, fine though they are, represent only one part of a minstrel repertoire.

CYLINDER RECORDINGS OF MINSTREL SHOWS

Sterling and Columbia have already been mentioned. Clarion Records had Minstrels No.1. under the direction of Mr. George Ison. Possibly "Fun on the Plantation" and "A Cotton Fields Episode", both arranged by Mr. Ison, were "minstrel" in content.

On the Indestructible Records could be had the Peerless Quartette in a series of five "Dixie Minstrels".

Edison Bell had at least eight recordings by its "Excelsior Minstrels" which included Wilson Hallett. Others taking part in the series being Harry Bluff, Eric Farr, Ernest Chester, Albert Pearce (tenor) and Russell Hunting. William Doust and Alma Jones were also members of "The Excelsior" troupe which had Wilson Hallett and Russell Hunting as "Corner Men" on each of the cylinders.

Edison two-minute wax cylinders presented "The Dixie Minstrels" as performed by the Edison Minstrels. These were American recordings. George d'Albert was on Edison 4-minute wax cylinders, while Jack Charman was on this form and the Blue Amberols.

G. H. Elliott recorded for Electric cylinders and Pete Hampton was recorded by several makes of cylinder and disc.

CONCLUSION

It is unfortunate that recording was not as good and widespread before 1900 as it was after that date for it just missed the heyday of the Minstrel Shows.

At the height of its popularity, the minstrel show was considered wholesome, clean and artistic and was most suitable for family entertainment, which could not always be said of the Music Hall at that time, which having developed as an additional attraction to a public house in many instances, was known to include items unsuitable for young people and refined ladies!

When a troupe such as the Moore and Burgess Minstrels could perform continuously for a run of thirty-five years I think it must be taken for granted that the contents of the programmes had sufficient merit and artistic worth to attract and maintain its public patronage for so many years.

The "blacking-up", the banjos, bones, castanets and other instruments associated with the "negroid" part of the show, and the "Coon Songs" and Plantation Scenes and melodies, always remained an important part of the minstrels' proceedings, but much was also done on a higher artistic plane in the presentation of new and old songs and ballads, performed as solos by singers with "Concert Hall" voices, by quartettes and glee parties, and by full choirs. On the instrumental side, some of the finest musicians from the different academies, conservatoires and schools of music would often find themselves performing as minstrels during their musical careers, either as soloists, in the orchestras or even as musical directors.

In any event, by the time that recording was really under way, the names of individuals would have been supplanted by those of the Music Hall as household names, so to the latter fell the honour of recording the popular songs of the day. Had Edison but pursued his invention continuously from 1877 instead of 1887 !!!

RECORDED MINSTREL TROUPES IN 'MOCK - UP' STUDIO PERFORMANCES

A brief discography:

Christy Minstrels. G & T Ltd. 4074 to 4077, 4080, 4083, 4175, 4176, 4207, 4208, 4223, 4241,
Gramophone Co. 4242, 4248, 4249, 4269 to 4272, 4337 to 4340.
Imperial Minstrels. Berliner. 6021, 6022, 6024
Parkham & Terrell " 6004, 6009, 6010
Minstrels. Columbia Cylinders. 13000 to 13010, 13608 to 13610, 31691, 31692.
" s/s discs. 33, 641 to 646, 799 to 805
An evening with the Minstrels. Columbia cylinders 32045 to 320451 (12 cysl.)
" discs 1190a to 11901 (12 discs)
The Royal Cowes Minstrels. Beka Grand. s/s G9470 to G9473
Tivoli Minstrels. " " G9466 to G9469
Favorite Minstrels. Favorite 448, 470, 485, 550, 581
Black Diamond Minstrels. Sterling cylinders. 3032, 3033, 3034, 670, 671, 672.
" Pathe Discs. 1418, 1419, (and from Sterling 670, 671, 672)
" Cdeqn. 589, 590, 591 (renumbered as 0351, 0352, 0353)
Coontown Minstrels. Jumbo 286, 293, 314, 659, 660, 661
Manhattan Minstrels. Edison Bell discs. 219, 222, 225
" Velvet Face 1023
Darktown Minstrels. Scala 782, 783, 784
Rambler Minstrel Troupe. Star Records (USA) 5414 (10-inch), 1223 (12-inch)
Minstrels. Imperial s/s 45181, 45000, 45001
Fireside Minstrels. Renz 1241, 1242, and on 12-inch 334, 420
English Minstrels. HMV G2305
Christy Minstrels. Zonophone s/s X42696, X42697, X42698, X42699
Darktown Melody Makers. HMV G1739
Minstrel Show of 1937. HMV G2959 (H.S. Pepper & C. D. Warren)
Clarion cylinders 26, 129, 130, 629, 790, 791 (?minstrel/descriptive)
(can Tony Besford tell us their content?)
Dixie Minstrels. Indestructibles (of Murdoch Agency) 654, 655, 807, 864, 1013
Excelsior Minstrels. Edison Bell cylinders 6301 to 6308 (re-numbered 5554 to 5561)
Dixie Minstrels. Edison 2-min cylinder 9672.

For individual minstrels, consult catalogues under artistes' names.

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H O T A I R P A I L L A R D by Ernie Bayly

One very ingenious gramophone in the EMI Collection is the Paillard machine driven by hot air. As one ignited in a famous British Museum during an experiment, I was not allowed to experiment with the EMI example while compiling the Catalogue. Nor was its previous owner very explicit about its functioning, other than it became very hot. Thus I described its working as best I could from how it was described to me. I was completely wrong. In the New Zealand "The Phonographic Record" magazine of August, 1977, Bill Dini describes how he reconstructed a Paillard from pieces and correctly describes the function of the hot air motor. I read this at a time when the reprint of the EMI Collection catalogue was well advanced, but with extreme luck,

I was just in time to paste a correct description in place. While it is intended to pop a little duplicated acknowledgement in each copy I wish to make this more permanent acknowledgement to Bill Dini and thank him for his explanation which I incorporated for the enhancement of the Guide and benefit of collectors and others who may read it. Thank you Bill Dini.

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OUR ILLUSTRATIONS

We regret that collectors of 'Talking Machines' receive a rather poor section this time, the reason having been printed in our Editorial. We promise to make it up to you in good measure in a future issue!

A considerable time ago, the late Mr. Sydney Keast gave us a well-used copy of what must have been a booklet from which dealers could order blocks from 'His Master's Voice' to be used to improve advertisements they placed in local newspapers. Mr. Keast, and his father before him were very energetic dealers, collectors and inventors of small aids for record buyers.

The illustrations date from 1924. This was just prior to the introduction of the slimmed-down tonearm. Even at this date many of the models were still being sold with the Exhibition soundbox, although some had the No.2 soundbox.

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RECORD REVIEWS

by Ernie Bayly

+++ ON THE HALLS

2-lp set. World Records ~~SHE~~ 43

This set includes re-issues of items which are fabulously rare in original form, I have been sorting through junkshops for years and have never seen them. But rarity itself cannot be listened to! For the same person it is the content which counts. These 37 are all interesting items, the earliest being "Tablets" by James Fawn (1903) - this veteran toplineer left behind only this record, and the most recent is Harry Weldon's "Sleuthy" of 1917. George Lashwood's "Blow the scenery on the railway" is a lovely song, and from Hetty King, whom he helped in her younger days we hear "Oh girls, why do you love the soldiers" & "I'm going away" (both 1909). When we spoke to Miss King about these recordings in the 1960's she still remembered them and gave us a personal performance. She gave the impression that she disliked the experience of singing down the horn to record them; not making any more until well into the electrical era.

We are treated to three songs from Maries Llcyd, including "Woman's opinion of man" (1915). Alf Gibson sings an amusing "I've got to get back to work" (1905), but Morgan Wailder's thoughts are different in "On Strike" (1911) and excellent example of several songs on the topic extant at that time. Gus Elen continues his earlier theme with "Don't stop my harf a pint o' beer" (1911). Wilkie Bard scored an enormous success in the 1908/9 pantomime season with "Sea Shells" and has recorded the famous tongue-twister well. Jack Pleasants the "gormless" comedian sings two hits still remembered today, "Watching the trains come in" (1916) and "21 Today" (1911).

The other Lily Langtry has a delightful "On the Margate Boat" (1903), which conjurs up memories of the 1950's when paddle steamer excursions still ran in the Thames Estuary from Chatham to Southend, Margate and Clacton. Two great Cockneys are included, Alec Hurley, who sounds happy-go-lucky and Kate Carney's whose "Liza Johnson (1903) is virile and rather aggressive.

Included are two ladies from USA who seem to have fared netter in Britain; Happy Fanny Fields singing in her 'Pennsylvania Dutch' accent "The Double Dutch Fusiliers" (1909), and Beth Tate with the innuendoes of "Billy" (1911). The latter is very nice, but I think Anna Chandler's version is slightly better with more pointed insinuation.... but that is a cylinder.

I am pleased that it is recognised that the Music Hall included items other than comic songs. Sung 'striaght' we have "A bird in a gilded cage" by Hamilton Hill (1903) and "The Sunshine of your smile" sung in 1914 by Olga Hudson accompanied by Eli & Elgar Hudson, while Bransby Williams recites "The Green Eye of the little Yellow God" (1914) in his well-known, clearly-ennuciated style.

Further songs are sung by top-line-stars Herbert Campbell, Harry Randall, Ernest Shand, Malcolm Scott, Lil Hawthorne, Vesta Victoria, Ellaline Terris, George Formby, Snr., Ada Reeve, and a Will Evans sketch which must have been hilarious on stage.

I thoroughly recommend this reissue because of the fine material it contains. Some of the originals were less than new, but John Wadley has done an excellent job to make them highly acceptable.

From behind the scenes I learn that John Wadley has been very unwell over the past few months. I am sure that readers will join me in wishing him a speedy recovery to full health. We all look ahead to more fine re-issues.

From behind the scenes also, I know that much work and time was necessary before the before the above Music Hall record arrived at the master-stamper stage, so as a commercial product it hardly pays for itself. So I urge you and your friends to buy a copy.

+ + + PICKWICK - DISNEYLAND 'WALT DISNEY'S ORIGINAL SOUNDTRACK COLLECTION' Vols. 1 - 4

All the world's children love a good story, that is children between 2 and 92, and "legend in his own short lifetime" Walt Disney (& his successors) knew/know how to tell a good story on cartoon film. It is hard to imagine the scepticism which greeted the original announce - ment of "Snow White".

Not only are the Walt Disney stories good, do we not all come away from the films humming or whistling at least one of the songs featured? Somehow it never seems incongrucous that a cartoon person or animal should have a good singing voice!

In the days before "incessant pop" one might hear the band of the day on the radio playing its version of a Disney tune, helping to recapture the pleasure of the film. Now we must depend on soundtrack re-issues.

The four discs reviewed here together comprise a generous selection of the "big numbers" from the Disney Cartoons, Snow White, Pinocchio, Peter Pan, Jungle Book, Robin Hood, Bambi, Mary Poppins, Sleeping Beauty, Lady & the Tramp, Dumbo, Song of the South, The Aristocats, Cinderella, 101 Dalmations, and Alice in Wonderland. (Incidentally, did you know that the real Alice in Wonderland lies appropriately marked in a grave in Lyndhurst, Hampshire, churchyard?)

All are well transferred from the original film soundtracks and I enjoyed hearing them again. I am sure that all you children will too! The catalogue numbers are HM 906, 907, 908, 909 @ £1. 15 each. I only wish that the record labels were as decorative as the labels on the 78's for Snow White. However, you can see all your favourite characters on the sleeves.

+ + + PICKWICK - DISNEYLAND 'The Rescuers'

SHM 936

"The Rescuers is the latest Disneyland Opus which I have yet to see. The ingredients sound right, having two United Nations mice rescue a little orphan girl from the clutches of wicked Medusa (antique dealer) who is using her to regain a huge diamond deposited in a skull

by pirates in a cave. Added to which are alligators as watchdogs, an albatross as an aeroplane and a dragonfly as an outboard motor on a swamp-skimming boat. The narration ably holds it all together on record. It is a good story the dialogue and sound effects of which brought vivid mental images to my mind. If you have seen the film you will want this, like the previous four, as an aural memento. Again, priced at £1. 15, you can't go wrong..... If you have real children, these records are admirable 'stocking-fillers', as the adverts say.

After the main review, I have one personal reservation... I only wished that the narrator had not been a rather slovenly-speaking man (American). I do not object to accent but we should have had someone with decent enunciation, and for sales in Britain, why not dub in the voice of, say, Richard Bebb. but perhaps it is only we adults who care about such things.

* * * PAUL ROBESON

4 World Records in Boxed Set.

Here we have a wide-ranging set of four Lps compiled from 64 sides of original HMV recordings of the warm luxurious bass voice of Paul Robeson, ranging from the late 1920' onwards. For an unknown reason, matrix numbers and recording dates are not given, but a quick reference to Brian Rust's "Complete Entertainment Discography" will supply the answers. These do not include any of the first British sessions, which, we understand from the recording engineer of the day, did not come off too well. The engineer responsible for these transfers was a transient Colin Copestake who has done a very good job. Some surface noise is just audible, but then, the originals were not all that a 78 rpm surface should have been.

Robeson could sing all types of music, but appears not to have recorded operaticarias. His earlier work was in the presentation of Negro Spirituals, presented here in a manner in which they were introduced to white European audiences and it is true that his presentation brought many to love this genre of "song". Spirituals give the message of hope, which is always a consolation to whomsoever is faced with hardship in whatever form. In the genre there is great variety of mode and timbre. "Were you there when they crucified my Lord?" is beautifully slow while "Joshua Fit de Battle of Jericho" is joyously ebullient. One can imagine a Negro church rocking with shared fellowship in singing "Roll the ole chariot along!"

In addition to the record devoted to Spirituals, chiefly accompanied by the exemplary Lawrence Brown, the others collate the Film Songs, The Ballads (but some are actually songs) and Paul Robeson Favourites.

To me the song "Ol' Man River" can only be sung by Robeson, all other versions never match his definitive creation. From the same film, "I still suits me" in duet with Elisabeth Welch is infectiously satisfied. "Lazin'", in tango rhythm, and "Roll up Sailorman" from "Big Fella" are two fine songs not usually heard. Records 3 & 4 contain a selection of material written from Victorian times to the 1930's containing much listening pleasure. I wish that the set had included a fifth record! I know that Robeson fans will not be disappointed with this set.

Listen to the control of light and power in "Passing By". Similarly to "Old Man River" there are only two singers of the "Song of the Volga Boatmen" - Shaliapin if you wish to hear it in Russian and Robeson if in English. Of later songs Robeson remains the 'authority' for "Ma Curly Headed Baby", "Lazy Bones", "Carry me back to green pastures". "Little Man You've had a busy day" is unusual and although pleasant, we might have 'sacrificed' it favouring "The Blind Ploughman" of which we have only a worn 78rpm. Available only as a boxed set from World Records Ltd., P.O.Box 11, Richmond, Surrey TW9 1QP.

In this resumé, we shall deal with the sales held by Messrs. Christie's and Sotheby's during September, 1977.

As a number of readers are also interested in early radio, we'll devote a mention to them. A Geophone No.1. crystal set with BBC transfer, spare crystal and BTH sold for £42. A two-valve receiver with variometer & two filament resistance knobs in case closing with two glass panelled doors sold for £90. An Osram 4 Music Magnet 4-valve receiver with aAmplion horn with oak bell was £55. A crystal set by the Automatic Telephone Manufacturing Co., Liverpool, with sliding knob tuning, BBC transfer and instructions in mahogany case sold for £48. B.T.H. Radiola crustal set, type C Form A, with two enclosed detectors & pair of B.T.H. headphones sold for £55. A.B. Jones Grafton Chine crystal set formed as a seated man with top hat carrying the coil (9-inches high) & pair of heaphones, detector re-formed as a cigar = £75. Records..... A Queen Mary's dolls house record, test pressing with blank label, 1 7/8 -inch diam. = £15. Three lots of various Royal records & related commemorative records, lot A 20 discs = £12, lot B 40 discs = £20, Lot C = 32 discs = £58. Test pressing of Edward VIII's unissued recording of last speech 11th. Dec. 1936 = £32. A lot of 116 popular and dance records by Carroll Gibbons, Harry Roy & others = £22. A lot of 90 2-min cyls + three Blue Amberols = £75. An Edison Gem Model C with C repro. & 19-inch octagonal horn w. crane and 20 2-min. cylinders = £260. An Edison Gem Model A with B repro lacking horn = £120.

A fine Edison Home Phonograph Model A with Automatic reproducer and brass withh's hat horn, Bettini reproducer & carrier arm, extra Bettini horn with aluminium bell 14 brown wax cylinders = £1,300. Columbia table grand Grafonola 119, c. 1928 = £25. Peter Pan box camera type portable gramophone with folding aluminium horn in black leatherette case, c. 1924 = £110. Decca Junior portable gramo. de luxe model in hide case = £60.

A Victrola Advertising Jig-saw in the form of a record and depicting a large number of recording artistes including Melba, Farrar, Tetrizzini, etc, together with frame for mounting = £45. Edison Model H 4-min. repro = £30. Pathé Concert soundbox in good condition but lacking sapphire = £12.

A fine Edison recorder in original carton = £30. A collection of eight gramophone soundboxes, various = £32. An Edison model C 2-min repro (ggood but lacking stylus) = £28. A Gold Seal repeater, being a plastic device to be placed on top of a disc when playing to cause it to repeat playing when finished. Manufactured by Gold Seal co, New Jersey, in original envelope = £40. Thorens external horn gramophone of pre-tone arm type with 9-inch turntable, wooden carrier arm and 1ft. 8ins. long brass horn, with Thorens Concert soundbox, c. 1905 = £300. Edison Standard model B with cC reproducer, 2-minute gearing, newly-repaired lid, brass horn 2 ft. long with original tripod & crane; with 28 cylinders in cartons, some mildewed = £150. Pathé Coq phonograph, partially-open-works type on reversible lid with spun aluminium horn & 8 2-minute cylinders, c. 1905 = £100. A good Mikiphone pocket gramophone in nickelled "pocket-watch" case, in leather carrying case = £120. A Puck phonograph on black lyre-shaped cast-metal base and conical tin hown 13 inches long, together with 2 5 2-minute cylinders and spare spider for repro. = £110. Edison Bell Gem with Edison model C reproducer = £140. Good Edison Diamond Disc "London" table model Type L35 with standard play mechanism, 12-inch turntable and mahogany table top cabinet = £260. Busy Bee phonograph, basically a Columbia Model Q with different mandrel, complete with conical black horn, 4 Busy Bee cyls in original cartons and reproduction Busy Bee catalogue, c. 1904 = £280. A phonograph doll, either Mae Starr or Madame Hendron, with three cylinders = £160. Edison Bell Elf with New Model reproducer (distressed) & original spun aluminium horn = £100.